

Attempt at Evolution

The word organ is derived from the Greek organon, Latin instrumentum, German Werkzeug. In the system organ represent themselves two sound systems: the classical sound system "keys" and a classical instrument system "register". Thus the organ is in this respect an integrative and closed system. It is now also at the same time the representation of non-natural conditions, of anthropogenic syntheses. The classical tonal system synthesizes twelve "tones" from the infinity of sounds, the stops synthesize distinguishable sound phenomena, e.g. "trumpet". These syntheses elevate the naturally given reality into an absolute and secondary reality that is synthesized with the reality of the natural. Thus, the organ is a great synthesis producer, a first synthesizer. Tone system and sounds are extracted from reality and gain an independent reality as a now human-spiritual entity.

In the last decades a decisive quantum leap has taken place in reality, not only quantum mechanics but above all the digitalization of reality has become a new reality. This reality can be called the second synthesis. In the history of the organ, this second reality has taken place, as several companies have digitized classical organs, e.g. like Cappel here, but also Schnitger or French organs, and thus secondarily synthesized them. These digitalizations are now available to the new comprehensive manipulator the computer. The classical organ needed hands and feet to be "played" in a witty way, the computer plays freely manipulating in all possible facets with the digitized organ sounds. For this purpose certain programs are available, which can be called algorithms.

Classical "works" are also played here, controlled by the computer, digitized in the computer and entrusted to the corresponding algorithms of the computer. The results are extraordinarily varied and almost infinite. In this case, algorithmic instructions of an American software program (Dr. Tobenfeld Level II for Atari) are the basis.

The classical systems, the tonal system coined by the Greeks and the timbre system are based on the classical presupposition of the unconditional stability of the given: C is C, the trumpet is trumpet. As in modern physics, now, in the fundamentally new, here the objects lose their uniqueness turned towards man and desired, they merge into each other and combine themselves always new and different. The prescription of the registration (e.g. Plein jeux, Tierce en taille) loses its unambiguous reference. The sesquialter becomes basic register, the drone mutates into a chirp. The integrity of the instrument's pitches and registers dissolves into sound quanta, some of which are no longer definable, which merge, repel, and harmonize quite differently. The integration of the organ, in which Ch. M. Widor saw an apparition of eternity, dissolves into a sound mosaic.

The organ allows this evolution: Gabler created his vox humana, Aeolian-Skinner the string sections and now the last technological evolution for the time being takes place: the digitalization of the systems.